

SCHOOL MANUAL

The
School Music
Primer.

S. W. CRISTON.

TO

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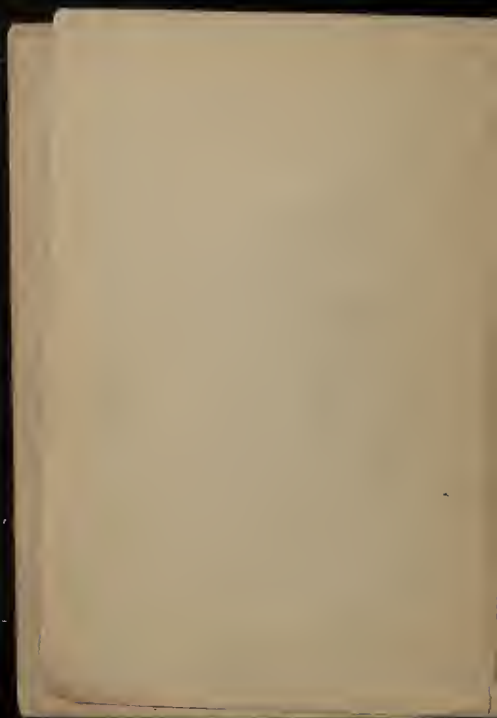
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Music Primer

with compliments
from
J. A. Present.



THE
SCHOOL MUSIC
PRIMER

CONTAINING

A SHORT EXPLANATION OF THE RUDIMENTS OF
MUSIC, AND A DICTIONARY OF
MUSICAL TERMS.

ARRANGED BY

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INTRODUCTION.

THIS book contains a short explanation of the first principles of that branch of Music comprised in the Public and High School work.

A theoretical knowledge of the scale, musical notation, etc, is of little value compared with the true knowledge which may be gained by the practical study of singing. This study should be begun, if possible, under the guidance of an experienced teacher, but in cases where this is impracticable, there is nothing to prevent an earnest student without previous knowledge of the subject, from learning to read easy music at sight.

Those who determine to take this course should first learn to sing the scale, as directed in the chapter on "Learning to Sing the Scale;" the course suggested in the "Teachers' Manual" of the "Public School Music Reader," beginning at page VII., should then be closely followed. Occasional reference to this Primer will give the required explanation of any sign or term which may not be understood.



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THE SCHOOL MUSIC PRIMER.

THE SCALE.

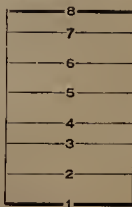
The term is from the Latin *scala*, "a ladder."

The Scales in modern use are two in number :
Chromatic and Diatonic.

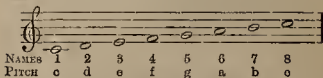
There are two kinds of diatonic scales : Major and Minor.

When the general term "the scale" is used, reference is made to the Major diatonic scale, unless some other is specified.

It is formed of eight sounds, each being a certain distance in pitch higher than the preceding one. The second sound is the interval of a whole tone above the first, the third is also a tone above the second, the fourth is but a semitone above the third ; the fifth, sixth, and seventh, are each a whole tone above the preceding, while the eighth is a semitone above the seventh. The accompanying diagram will give an idea of these intervals. It will be noticed that the semitones occur between the third and fourth, and between the seventh and eighth, sounds.



The scale may begin on any pitch, but the intervals must always be the same. When it begins on the pitch C, it is called the scale of C, and the pitch of the sounds is expressed by the letters c, d, e, f, g, a, b, c. The staff representation is as follows:—



The scale of C is usually called the natural scale, as it can be written without sharps or flats, and played on the pianoforte entirely on the white keys.

Any scale may be extended above the eighth sound. In that case the eighth is taken as one, and the next above two, etc. If extended below the first, the next sound is seven, etc. (See diagram, Public School Music Reader, Page 5.)

If the fifth sound of the scale of C is taken as one, the new scale is called the scale of G. In singing this scale one would naturally sing f sharp (the sound between f and g) for the seventh. By the use of this new sound the scale is made the same in form as C; without it a semitone would occur between six and seven, (e and f), and a whole tone between seven and eight. (f and g).

When the scale of G is used for a composition, the sharp is usually written on the staff; it then

becomes the sign of the scale of G, and is called a key signature. The last three notes of this scale are written below one in the Public School Music Reader. (See Pages 14 and 15.)

The same reason applies for the use of sharps and flats in all the positions of the scale. The nine positions used in the Public and High School Music Readers will be found on Pages 15 and 16 of the former book.

In all cases the pitch of the first note gives the name of the scale. (See Table of Key Signatures, Pages 19-20.)



LEARNING TO SING THE SCALE.

In beginning it will be necessary to use a piano-forte or organ, or some such keyed instrument. Look at the row of keys and notice that the black keys are arranged in groups of two, and groups of three; find the group of two nearest the centre of the keyboard, then find the white key immediately to the left of these two. Press it down and produce the sound, then let it up, and do the same with the next seven white keys to the right successively. You will notice that the eighth or highest key is placed to the left of two black keys, as is the first or lowest key.



Strike these eight keys in succession several times, listening closely to the sound of each. Observe that each sound is a little higher in pitch than the preceding one. When you can distinguish this

difference, strike the first key again, and while you hold it down sing the vowel *o* softly, prolonging the sound. Find out whether you sing on the same pitch, or higher or lower than the sound given by the instrument. When you can sing the first sound correctly, practice the others in order, until you can sing the eight smoothly without taking breath.

Accustom yourself as soon as possible to singing the scale correctly without the aid of the instrument. If your voice should be so weak or limited in compass that you cannot sing the highest sounds, omit them, and practice the lower until your voice grows stronger. After singing the scale with the vowel, use the following syllables :—

Do	re	mi	fa	sol	la	si	do
1	2	3	4	5	6	7	8

Next sing *one* (*i. e.* the syllable corresponding to one). Sing *two*. Sing *one*. Sing *three*. If you are not sure *three* is right, sing *one, two, three*, consecutively, and find the right pitch of *three*. Practise these three sounds (without the instrument) until you are sure you can sing them in any order. Follow the same plan with the others, until you can sing all the sounds of the scale by skips as well as consecutively.

THE CHROMATIC AND MINOR SCALES.

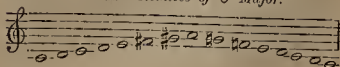
The **Chromatic Scale** is formed of thirteen sounds, each sound being a semitone from the preceding one. (See Teachers' Manual of High School Music Reader, Page VIII.)

The **Minor diatonic scale** has several different forms, and differs from the major principally in the order of its intervals. The *melodic* form is chiefly used. In it the semitones occur between two and three, and seven and eight, ascending; and between six and five, and three and two, descending.

The relative minor scale of each major begins on the sixth sound of the major scale; this sound is considered the first of the minor scale, and the notes of the major are used consecutively, with the exception of the sixth and seventh from the key-note of the minor. These two sounds are raised a semitone in the ascending scale.

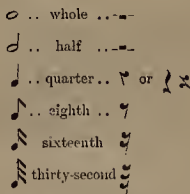
EXAMPLE.

A Minor—Relative of C Major.



NOTES, RESTS, AND OTHER SIGNS.

Notes and Rests.--






It is of no consequence whether the stems of notes turn up or down, but rests must always be made in the way here shown. The relative value of each of these signs, as compared with the whole note or rest, is indicated by the name.


The Tie.—When two consecutive notes written on the same degree of the staff are united by the Tie —, only one continuous sound should be sung for the time value of both notes.

(Examples will be found on Page XIII. and Page 15, Public School Music Reader).

The Slur, a similar curved line, when placed over two or more notes on different degrees of the staff, shows that only one syllable is to be sung to these notes. Two or more eighth notes, or notes

of less value, may be written  If words are used, one syllable should be sung to each group.

A Dot added to a note or rest increases the value one-half. For example, a dotted quarter note, , would be of the same value as a quarter note and an eighth note tied, . A second dot adds one-half the value of the first.

A Hold or Pause, , is frequently placed over or under a note or rest, and indicates that the note or rest so marked must be prolonged. The precise time is usually left to the judgment of the performer.

Sharps, Flats, &c.—

A \sharp (sharp) raises the note a semitone.

A \times (double sharp) raises a sharped note a semitone.

A \flat (flat) lowers the note a semitone.

A $\flat\flat$ (double flat) lowers a flatted note a semitone.

A \natural (natural) restores a \sharp , \times , \flat , or $\flat\flat$.

To remove the second \sharp , as in \times , write $\sharp\sharp$.

To remove the second \flat , as in $\flat\flat$, write $\flat\flat$.

When sharps or flats are intended to be permanent, they are placed at the beginning of each staff, immediately after the clef; but where they

are not so placed, they are called accidentals, and their effect ceases at the termination of the measure in which they appear. The same rule applies to naturals, double sharps, and double flats.

A sign MM. is occasionally found at the commencement of musical compositions. The letters are a contraction for *Maelzel's Metronome*, or time-measurer: an instrument made with a pendulum, to which is affixed a sliding regulator and an index. To the letters MM. the composer adds the note or beat he wishes each measure to be divided into, and also figures according to the scale which regulates the rapidity of the beat of the oscillating pendulum. Thus $\text{♩} = 60$ would signify that each ♩ would move at the pace of the pendulum with the scale regulated to 60. The letters MM. are now generally omitted altogether, and only the notes and figures written down, $\text{♩} = 40$, $\text{♩} = 50$.



NOTE.—When the scale is regulated to 60, each beat equals *one second*; therefore, when listening to a piece of music, if we count the number of beats which fill the time of a quarter of a minute, and multiply the result by four, we can ascertain the actual speed at which the movement is being taken.


The Bar is the vertical line placed across the staff to divide the measures.

A Double Bar is generally used to show the end of the whole, or part, of a composition.

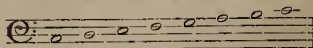
The Staff is made up of five lines. Notes are written on these lines and in the spaces be-

tween. By the position of the notes on the staff their relation to each other in regard to pitch is represented. In addition to the five lines, short ledger or added lines are used above or below.

The **Clef** is a sign used to fix the absolute pitch of one degree of the staff. The *Treble* or G clef  shows that G is on the second line, and thus  determines the pitch of all the other degrees. The first seven letters of the alphabet are used one for each line and space. (See staff representation of scale of C, Page 8.)

The *Bass* or F clef , is used when music is written for low male voices. F is then on the fourth line.

SCALE OF C WHEN F CLEF IS USED.



A **Time Signature** consists of the figures placed at the beginning of a musical composition, showing what kind of time is used.

Measures are ordinarily divided into two, three, four, or six parts; in all cases indicated by the upper figures of the time signature. The lower figure shows what kind of a note is taken as the equivalent of one part—a half note being represented by 2, a quarter note by 4, an eighth by 8, a sixteenth by 16.

EXAMPLE, $\frac{3}{8}$;—The upper figure shows three part measure. The lower figure, that an eighth note is equal to one part. A complete measure in this time could therefore consist of three eighth notes or their value in other notes or rest. Examples of other kinds of time will be found in the Music Readers.

TABLE OF TIME SIGNATURES.




















SIMPLE.				
	Signature.	Value of each Measure.	No. of Beats.	Value of each Beat.
DUPLÉ.	C or $\frac{2}{2}$		2	
	$\frac{2}{4}$		2	
	$\frac{2}{8}$		2	
TRIPLE.	$\frac{3}{2}$		3	
	$\frac{3}{4}$		3	
	$\frac{3}{8}$		3	
QUADRUPLE.	C or $\frac{4}{2}$		4	
	C or $\frac{4}{4}$		4	
	$\frac{4}{8}$		4	

TABLE OF TIME SIGNATURES.

















COMPOUND.				
	Signature.	Value of each Measure.	No. of Beats.	Value of each Beat.
DUPL.	$\frac{6}{4}$		2	
	$\frac{6}{8}$		2	
	$\frac{6}{16}$		2	
TRIPLE.	$\frac{9}{4}$		3	
	$\frac{9}{8}$		3	
	$\frac{9}{16}$		3	
QUADRUPL.	$\frac{12}{4}$		4	
	$\frac{12}{8}$		4	
	$\frac{12}{16}$		4	

A **Key Signature** consists of flats or sharps placed at the beginning of a composition to show what scale is used.

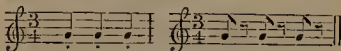
TABLE OF KEY SIGNATURES.

<i>Major Keys, with sharps.</i>		<i>Minor Keys, with sharps.</i>	
	7 sharps . . C #		7 sharps A #
	6 sharps . . F #		6 sharps D #
	5 sharps . . B		5 sharps G #
	4 sharps . . E		4 sharps C #
	3 sharps . . A		3 sharps F #
	2 sharps . . D		2 sharps B
	1 sharp . . G		1 sharp E
	Major natural key C		Minor natural key A

TABLE OF KEY SIGNATURES.

<i>Major Keys, with flats.</i>		<i>Minor Keys, with flats.</i>	
	Major natural key C		Minor natural key A
	1 flat F		1 flat D
	2 flats B \flat		2 flats G
	3 flats E \flat		3 flats C
	4 flats A \flat		4 flats F
	5 flats D \flat		5 flats B \flat
	6 flats G \flat		6 flats. E \flat
	7 flats C \flat		7 flats. A \flat

Staccato marks are dots placed over or under notes to show that they are to be sung or played in a detached manner. The following measure should be sung as if written :—



Legato is a term meaning the opposite of *staccato*. In singing, the *legato*, or smooth, connected style is understood, unless contradicted by staccato marks or other signs.

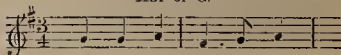


TRANSPOSITION AND MODULATION.

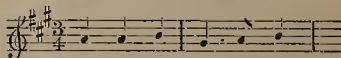
Transposition is a change made in a composition either in the transcript or the performance, by which the whole is removed into another key, higher or lower, as the compass of the voices or instruments require.

EXAMPLE.

KEY OF G.



First two measures of National Anthem.



The same transposed to Key of A.

Modulation is the act of passing from one key into a related key.

(See example in the song "Go Onward," page 14, High School Music Reader. By the use of the accidental, f sharp, the composition passes temporarily from the key of C to the key of G.)

INTERVALS.

Intervals, or the distances between sounds are reckoned—

1. Upwards.
2. Inclusively.
3. By the number of notes they contain.

By “inclusively” is meant “counting in both limits;” thus, C to E is a third, because C and E are both counted in the interval.

It is necessary sometimes to count the number of names of notes in an interval, as it assists the pupil to find out their nature. For example, C to F \sharp and C to G \sharp appear to be the same on a piano-forte; but C to F \sharp is a fourth, because it contains four names, C, D, E, F; and C to G \sharp is a fifth, because it contains five names, C, D, E, F, G.

Intervals are said to be **Major** or **Normal**, that is, unaltered, when they are such as would be found between any key-note and its major scale, *e. g.*—

C to D is a major second.

C to E is a major third.

C to F is a major fourth.

C to G is a major fifth.

C to A is a major sixth.

C to B is a major seventh.

C to C is a major octave.

Each of the above intervals is called **Major**, because it lies between the key-note of the major scale of C and some other note of the same scale.

This rule, of course, applies to intervals in all keys; if the upper note is in the major scale of the lower note, the interval is major. Thus E to G \sharp is a major third, because G \sharp is the third degree of the major scale of E; similarly, B to C \sharp is a major second, because C \sharp is the second degree of the major scale of B; and also, E to C \sharp is a major sixth, because C \sharp is the sixth degree of the scale of E.

Intervals made one semitone less than major are called **Minor**, *e. g.*—

C to D \flat is a minor second.

C to E \flat is a minor third.

C to F \flat is a minor fourth.

C to G \flat is a minor fifth.

C to A \flat is a minor sixth.

C to B \flat is a minor seventh.

C to C \flat is a minor octave.

The rule, of course, applies to intervals in all keys. Thus, E to G is a minor third, because the major third of E is G \sharp not G; the interval is therefore a semitone less than major, and therefore is minor. Similarly, A to F is a minor sixth, because the major sixth from A is F \sharp ; and, also, B to F will be a minor fifth, because the major fifth from B is F \sharp .

Intervals made one semitone more than major, are called **Augmented**, *e. g.*—

C to D \sharp is an augmented second.

C to E \sharp is an augmented third.

C to F \sharp is an augmented fourth.

C to G \sharp is an augmented fifth.

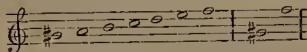
C to A \sharp is an augmented sixth.

C to B \sharp is an augmented seventh.

C to C \sharp is an augmented octave.

The rule applies, of course, to intervals in all keys; thus, F to G \sharp is an augmented second, because the major second from F is G; similarly, F to B is an augmented fourth, because the major fourth from F is B \flat ; and E to B \sharp is an augmented fifth, because the major fifth from E is B.

Intervals made one semitone less than minor are called **Diminished**. The most common, and at the same time most important diminished interval used in music, is the diminished seventh. It is formed by the leading note and minor sixth (above) of a minor scale, *e. g.*—



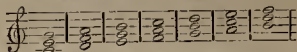
CHORDS.

Chords are formed by a combination of two or more musical sounds.

A **Triad** or **Common Chord** is based on one sound of a scale, with a third and fifth added.

Thus, if we take C as a fundamental sound, and add the third and fifth notes in that scale, we have the common chord of C.

A Triad may begin on any note of a scale, *e. g.*:



Three of these, on account of their importance, have special names assigned to them. The chord resting on the first degree of the scale is called

THE TONIC TRIAD ;

the one on the fifth degree,

THE DOMINANT TRIAD ;

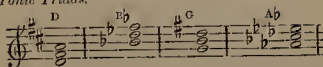
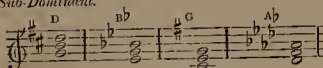
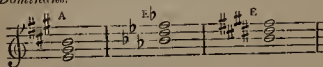
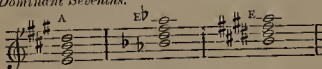
that on the fourth degree,

THE SUB-DOMINANT TRIAD.

The **Dominant Seventh Chord** is formed by the addition of a seventh from the root, to the dominant triad, *e. g.*—



EXAMPLES IN OTHER KEYS.

Tonic Triads.*Sub-Dominant.**Dominant.**Dominant Sevenths.*

These four principal chords will be found more frequently in ordinary music than other combinations. As the possible combinations are so many and varied it is impossible to consider all of them in this Primer. Dr. Stainer's work on "**Harmony**"* is recommended for further study in this branch.

* London, E. C.: Novello, Ewer & Co., Toronto; A. & S. Nordheimer,

HOW TO GAIN SKILL IN TEACHING.*

It is deemed very important that the services of the regular school teachers should be, when possible, brought into requisition, in this as in other directions.

This is not urged with the idea of increasing the burdens now laid upon them, but with the belief that it will prove interesting and valuable to them as well as the pupils, and in the new and varied applications of good teaching applied to music they will feel that it is rather a relaxation than hard work. As has been before stated, no great practical skill in singing is necessary, and should there be any doubt in their minds as to their ability to give instruction, a short consideration of the subject will, it is believed, convince them that even if hitherto untried, it is really practicable and by no means difficult.

The unskilled teacher may ask the following questions :—

1. What am I to teach?

ANSWER. You are to teach a conception of the relative pitch and length of sounds.

2. How am I to teach them?

* From "Teacher's Manual," by John W. Tufts and H. E. Holt.

ANSWER. You are to teach them by presenting them to your pupils, and leading them to the practice of making sounds having these qualities.

3. Not knowing how to do these things, how can I gain a knowledge of them?

ANSWER. This can be done with a very little outside assistance.

Cases are by no means uncommon where the teachers at the outset felt entirely incompetent to do the work on account of their inability to sing the Major Scale correctly.

In such cases help from some experienced teacher is necessary for a very few lessons to lead the pupils into the right path. A class will not fail in the aggregate, and will invariably gain in the direction of tune singing, when the teacher can really use them as her own aids, she joining inaudibly in their exercises until she gains the necessary skill. The skilled teacher may give the pupils the following exercises, establishing them firmly in the minds of the singers:—

1, 2, 3, 4, 5, 6, 7, 8—8, 7, 6, 5, 4, 3, 2, 1.

1, 2, 1—1, 2, 3, 1—1, 2, 3, 4, 1.

1, 2, 3, 4, 5, 1—1, 2, 3, 3, 2, 1.

1, 2, 3, 4, 4, 3, 2, 1—1, 2, 3, 4, 5—5, 4, 3, 2, 1.

1, 2, 3, 4, 5, 6—6, 5, 4, 3, 2, 1.

1, 2, 3, 4, 5, 6, 7, 8—8, 7, 6, 5, 4, 3, 2, 1.

By daily repetitions of the above the class will soon gain the necessary skill.

The next exercises may be the following :—

- 1, 2, 3, 1, 3, 2, 1—1, 2, 3, 4, 1, 4, 3, 2, 1.
 1, 2, 3, 4, 5, 1, 5, 4, 3, 2, 1—1, 2, 3, 4, 5, 6, 1.
 6, 5, 4, 3, 2, 1—1, 2, 3, 4, 5, 6, 7, 8, 1.
 8, 7, 6, 7, 8, 1—8, 7, 8—8, 7, 6, 7, 8.
 8, 7, 6, 5, 6, 7, 8—8, 7, 6, 5, 8.
 8, 7, 6, 8.

Two or three similar exercises may be given out, followed by a representation of the scale in different keys upon the staff, from which the same or similar exercises can be practised. From such a routine some of the most proficient teachers have been gained, and in every case they are notably excellent readers, and have a practical knowledge of modulation such as few singers possess. The advantages of this experience in educating the teachers through the practice of their classes are many, prominent among which are the following :—

1. It is proved that this method will make good teachers when persistently followed.
2. It has always proved to be a great advantage to the pupils ; such classes having shown much greater proficiency and advancement from having been kept a longer time in practice, really, though not ostensibly, for the teacher's benefit.
3. It has done much to show the importance of a thorough and persistent practice in the most essential things to be known in music, tune and

time, and has proved that if the sounds of the scale and their values are sufficiently familiar, aside from their representation upon the staff, that when represented, the difficulty of singing in different keys is reduced to the minimum, if a number of positions or keys are taken at once.

The results show that the scale stands out to the mind as *one* thing in all the keys, instead of a number of things, which is the case when the study of the positions is taken at the outset.



DICTIONARY OF MUSICAL TERMS.

ABBREVIATIONS.

F. <i>French.</i>	I. <i>Italian.</i>	Old E. <i>Old English.</i>
G. <i>German.</i>	L. <i>Latin.</i>	S. <i>Spanish.</i>

A.

- Abendglocke** (G.) The curfew, evening bell.
- Abendlied** (G.) An evening song.
- Abrupt cadence.** An interrupted cadence.
— modulation. A sudden change of key for which no preparation has been made.
- A capella** (L.) (1) In the Church style; vocal pieces unaccompanied. (2) Church music in duple time.
- A capriccio** (L.) At will; according to individual fancy.
- Accelerando or Accelerato** (L.) Gradually increasing the pace.
- Accent** (F.) A sign (^) used in old French music for the harpsichord.

Accent. The stress laid on certain notes which recur at regular intervals of time. By the proper grouping of a series of accents rhythm is produced.

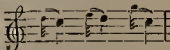
Accentato } (I.) Accented; with emphasis.
Accento, con } sis.

Accentuare (I.) } To accent.
Accentuiren (G.) }

Accentuation. The act of accenting, or giving to certain notes their due emphasis.

Acciaccatura (I.) A.

short grace note, *e. g.* lightly, yet clearly to be sung or played.



Accidentals. Sharps, flats, or naturals, introduced into a piece of music, beyond those already in the signature.

Accolade (F.) A brace, uniting several staves, as in pianoforte or organ music, or in a score.

Accommodare (I.) To tune an instrument in agreement with another.

Accompagnamento (I.) } Accompaniment.
Accompagnement (F.) }

Accompaniment. A separate part or parts, for voices or instrument, added to a solo or concerted piece.

Accompaniment *ad libitum.* Accompaniment at will. That is, one which can be either played or omitted.

— *obbligato.* [Obbligato.]

Accompanist. The player who accompanies.

Act. A distinct division in the plot or design of a drama or opera, forming an incident complete in itself, but bearing reference to the general idea of the whole.

Adagio (I.) Slowly; also a name given to a movement written in that time.

— **assai** } (I.) Very slowly.
— **di molto** }

— **cantabile (I.)** Very slow, and sustained as if being sung.

— **patetico (I.)** Slow and with pathos.

— **pesante (I.)** Slow and weighty.

— **sostenuto (I.)** Slow and sustained.

Ad libitum. (L.) At will. In passages so marked the time may be altered, or the music rendered, at the will of the performer.

Adornamento (I.) An ornament, or grace.

Ad placitum (L.) At pleasure. A free part.

A due corde (I.) On two strings.

— **cori (I.)** For two choirs.

— **stromenti (I.)** For two instruments.

— **tempi (I.)** In common time of two in a bar.

— **voci (I.)** For two voices.

Agilmente } (I.) Cheerfully, in a lively manner.
Agilmente }

Agitamento (I.) Restlessness.

Agitato (I.) An agitated or restless style of playing or singing, in which the time and expression is broken and hurried.

- Agitazio*
Agitazione, con } (I.) With agitation.
- Agnus Dei* (L.) A movement in a Mass.
- A grand chœur* (F.) For the full chorus.
- *orchestre* (F.) For the full orchestra.
- Agré ents* (F.) Turns, graces, and embellishments in music; music and dancing in a play.
- Aigu* (F.) Acute, high.
- Air.* A tune or melody.
- Allargando* (I.) Extended, enlarged; with breadth and boldness.
- Allegramente* (I.) Joyfully, cheerfully.
- Allegretto* (I.) Diminutive of *Allegro*. Slower than *Allegro*. A movement in this time.
- Allegrettino* (I.) Diminutive of *Allegretto*. Not so fast as *Allegretto*. A short *allegretto* movement.
- Allegretto scherzando* (I.) Moderately playful; in a cheerful, sportive manner.
- Allegrezza* } (I.) Joy, rejoicing.
Allegria }
- Allegriissimo* (I.) Extremely quick.
- Allegro* (I.) Literally, Joyful. Quick, lively. The word is occasionally employed to describe a whole movement of a quartet, sonata, or symphony. In music it is sometimes qualified as:
- Allegro assai* (I.) Literally, Fast enough. A quicker motion than simple *allegro*.
- *agitato* (I.) Quick and in an excited manner.

Allegro comodo or **comodo** (I.) An easy, graceful allegro.

Allegro con brio (I.) Quickly and with spirit.

Allegro con fuoco (I.) Rapidly and with fire.

Allegro con moto (I.) With sustained joyfulness.

Allegro con spirito (I.) Joyfully and with spirit.

Allegro di bravura (I.) A movement full of executive difficulties intended to exhibit the capacity of the singer or player.

Allegro di molto (I.) Exceedingly quick.

Allegro furioso (I.) Rapidly and with fury.

Allegro giusto (I.) In quick but steady time.

Allegro ma graziosa (I.) Lively and with graceful motion.

Allegro ma non presto (I.) Rapidly, but not too fast.

Allegro ma non tanto (I.) Quickly, but not too much so.

Allegro ma non troppo (I.) Lively but not too fast.

Allegro moderato (I.) Moderately quick.

Allegro molto (I.) Very quick.

Allegro risoluto (I.) Lively and with firmness and decision.

Allegro veloce (I.) Lively and with speed.

Allegro vivace (I.) Lively and brisk.

Allegro vivo (I.) Quick and lively.

Al segno (I.) To the sign. *Dal segno (I.)* from the sign :S: Directions that the performer must return to that portion of the piece marked with the sign :S: and conclude with the first double bar which follows, or go on to the word *Fine*, or to the pause \frown

Alt (G.) Alto voice, part or instrument.

Alt (I.) The notes in the octave beginning with G above the treble stave, are said to be *in alt*.

Alta (I.) High or higher; as, 8^{va} *alta*, an octave higher.

Alto voice. The deepest tone of voice among women and boys, and the highest among men.

Amabile (I.) Lovely, gentle, tender.

Amabilita, con (I.) With gentleness, tenderness.

Andante (I.) Literally, Walking. Slow, graceful, distinct, and peaceful; sometimes used as the name of a movement or separate piece.

— **affetuoso.** Slow, and in an easy, pathetic style.

— **cantabile.** Slow, and in a singing style.

— **con moto.** An uninterrupted Andante.

— **grazioso.** Slow, and with graceful motion.

— **maestoso.** Slow, and with majesty.

— **non troppo.** Moderately, but not too slow.

— **pastorale.** Slow, graceful, and with pastoral simplicity.

— **sostenuto,** Moderately slow, and very smoothly.

Andantemente (I.) Easily, fluently, without interruption; in the manner of an Andante.

Andantino (I.) Diminutive of Andante; slower than Andante.

Anima, con } (I.) With animation, spirit.
Animando }

Animato (I.) Animated, lively.

Animazione (I.) Liveliness, animation.

Animo, con (I.) With courage, spirit, dash, and fire.

Anthem. A sacred composition for voices, with or without organ or other instrumental accompaniment, used in the Church Service.

A piacere } (I.) (1) At pleasure. Not strictly
A piacimento } in time, *ad libitum*. (2) The introduction of a cadenza.

Appassionato (I.) With feeling, passion, or affection.

Appoggiatura (I.) A note leant upon in singing or playing, as a grace note.

A quatre mains } For four hands on one instru-
A quattro mani } ment—that is, as a duet for two performers on the pianoforte or organ.

A quatre seul (F.) } For four soloists.
A quattro soli (I.) }

A quatre voix (F.) } For four voices in harmony.
A quattro voci (I.) }

A quatre parti (I.) In four parts.

Aria (I.) An air, tune, song, or melody; a movement for a single voice or instrument, with an accompaniment.

Aria buffa (I.) A song with some degree of humour in the words, or in the treatment of the music.

— **cantabile** (I.) An air in a graceful, flowing style.

— **concertante** (I.) An air in the concert style, accompanied by instruments having *obbligato* or solo passages assigned to them.

— **d' abilita** (I.) A song of difficult execution.

— **d' entrata** (I.) The first or entrance air sung by any character in an opera.

— **di bravura** (I.) An air with florid, bold, and energetic passages and phrases.

— **fugata** (I.) A song or air, in which the accompaniment is written in fugal style, or in imitation.

— **parlante** (I.) A declamatory air, sung in strict time.

— **sortita** (I.) [Aria d' entrata.]

— **tedesca** (I.) An air in the German style—that is to say, in which the accompaniment is inseparable from the melody.

Arpeggio (I.) In the style of a harp. A term applied to the notes of a chord when they are struck consecutively, instead of simultaneously.

A tempo (I.) In time. [A battuta.]

— **comodo** (I.) In a convenient, easy, moderate time.

A tempo di gavotta (I.) In the time of the *gavotte*, *q.v.*

— **giusto** (I.) At a just pace ; at a moderate tempo.

— **di minuetto** (I.) In the time of the Minuet, *q.v.*

— **ordinario** (I.) At an ordinary pace.

— **primo** (I.) In the time first given.

— **rubato** (I.) Robbed time ; time made slightly irregular for the sake of expression.

A tre (I.) For three voices, instruments, or parts.

Attacca (I.) Commence at once without a pause.

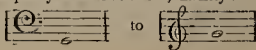
B.

Band. Instrumentalists collected together for the performance of music, as brass band, string band, &c. Also the chief divisions of an orchestra, as wood wind band, &c.

Bar. A line drawn through the stave to denote the division of the time in a piece of music. The music comprised within two of these lines is also called a bar. Bars are placed immediately before the notes having primary accent.

Barcarola (I.) } A simple melody in imitation
Barcarole } of the songs of Venetian
Barcarolle (F.) } gondoliers.

Barytone voice. A voice of fuller quality than a tenor, and lighter than a bass, having a compass partly included in both, namely :—



Baryton, Barytone. [Viola di bardone.]

Bas-dessus (F.) Mezzo-soprano, or second treble.

Base. Old form of the word bass.

Bass. Low ; as bass trombone, bass viol, bass voice, &c.

— **flute.** The lowest in pitch of instruments of the flute family : now obsolete. It was *flute a-bec*.

— **horn.** English bass horn, corno-basso ; a brass instrument, the precursor of the ophicleide, but smaller. Also the B \flat *basso* horn of the orchestra.

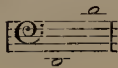
— **lute.** [Theorbo.]

— **trumpet.** An old instrument, now superseded by the trombone.

— **tuba.** A brass instrument, a species of bombardon, having a compass of four octaves from FFF.

— **viol.** (1) A familiar name for the violoncello.
(2) The largest and deepest in tone among a chest of viols, which had five and sometimes six strings, and a fretted finger-board.

— **voice.** The lowest register of the human voice having a compass ranging between two octaves from lower D :—



Bassoon. A reed wind instrument of deep pitch, with a compass of more than three octaves from low B flat. It ordinarily forms the bass or deepest tone among wood wind instruments, and is capable of excellent independent effects.

Baton (F.) (1) A stick used in beating time. (2) The method of a conductor is called his *baton*. (3) A pause of two or more bars.

Beat. (1) A short shake, or transient grace note, played or sung before the note it is desired to embellish. (2.) The portion of a bar of music occupied by the movement of the hand in counting time. (3) The peculiar "throbbing" heard when sounds not quite identical in pitch are sounded together.

Ben (I.) Well. *Ben marcato*, well and clearly marked; *ben sostenuto* or *ben tenuto*, well sustained.

Break. (1) The point of junction in the quality of tenor, soprano, and alto voices. (2) In the clarinet the break in the tone occurs between B flat and B natural. (3) Break, in an organ-stop, is the sudden alteration of the proper scale-series of the pipes by returning to those of an octave lower in pitch.

Brindisi (I.) A drinking song.

Brio, con (I.) With spirit, vigour and force.

Briosso (I.) Joyfully, vigorously, forcibly.

Brise (F.) Broken chords, arpeggios,

C.

Cadence. (1) A vocal or instrumental shake or trill, run or division, introduced as an ending, or as a means of return to the first subject. (2) The end of a phrase. (3) There are four principal forms of cadence in harmony, the whole or authentic, the half, the interrupted, and the plagal cadence. When the last chord—the major or minor chord of the key note—is preceded by the major chord of the dominant, such cadence is called whole or perfect. The cadence called plagal is that in which the chord of the tonic is preceded by the major or minor chord of the sub-dominant. If the last chord is the dominant and is preceded by the chord of the tonic, the cadence is called half or imperfect. When the last chord of the phrase is other than the tonic chord and is preceded by that of the dominant, the cadence is said to be interrupted, false, or deceptive.

Cadence imparfaite (F.) An imperfect cadence.

— **parfaite (F.)** A perfect cadence.

— **perlee (F.)** A brilliant cadence.

— **rompue (F.)** A broken or interrupted cadence.

Cadenz (G.) [Cadence.]

Cadenza (I.) (1) A passage introduced towards the close of the first or last movement of a con-

- certo. (2) A running passage at the end of a vocal piece.
- Cadenza d'inganno (I.) A deceptive cadence.
- fioritura (I.) An ornamental cadence.
- sfuggita (I.) An interrupted or broken cadence.
- sospesa (I.) A suspended cadence.
- Calando (I.) With decreasing volume of tone and slackening pace.
- Calma, con (I.) With calmness.
- Calmato (I.) Calmed, quieted, appeased.
- Calore, con (I.) With heat, warmth.
- Caloroso (I.) Warmly, full of passionate feeling.
- Cambiare (I.) To turn, change, alter.
- Cambiata (I.) [Nota.]
- Camera, musica di (I.) [Chamber music.]
- Camminando (I.) Walking, flowing, *andante*.
- Campana (I.) } A bell.
- Campane (F.) }
- Campanella } (I.) A small bell.
- Campanello }
- Campanellino (I.) A very small bell.
- Campanetta (I.) A set of bells tuned to a scale, and played with hammers or keys. [Glockenspiel.]
- Campanista (I.) A bellringer.
- Campanology. The knowledge of the construction and use of bells.
- Canaries. A dance probably of English invention. The melody was a lively air of two phrases,

Cancrizans. [Canon *cancrizans*.]

Canon. (1.) A rule; a term applied to the measurement of the ratios of intervals by means of the monochord, hence the system of Pythagoras was called the *canon* of Pythagoras. (2) A composition in which the music sung by one part is, after a short rest, sung by another part note for note.

— **cancrizans.** A canon by retrogression; a canon so constructed that it may be read backwards.

Cantata (I.) A cantata consisted originally of a mixture of recitative and melody, and was given to a single voice, but it is now understood as a short work in the musical form of an oratorio.

Cantate (F.) and G.) [Cantata.]

Cantatilia (I.) }
Cantatille (F.) } The diminutive of cantata.
Cantatina (I.) }

Cantatore (I.) A male singer.

Cantatorium (L.) A music-book.

Cantatrice (I.) A female singer.

Capriccietto (I.) A little caprice, or fancy.

Capriccio (I.) A freak, whim, fancy. A composition irregular in form.

Capriccioso (I.) Whimsical, humorous.

Carol. (1) To sing or warble, to celebrate in song.
 (2) A song of praise; applied to a species of

songs sung at Christmas-tide. It originally meant a song accompanied with dancing.

Catch. A species of canon or round for three or four voices, in which the words are so contrived that by the union of the voices a different meaning is given by the singers *catching* at each other's words. [Round, canon.]

Chacona (S.) } A slow dance in $\frac{3}{4}$ time, fre-
Chaconne (F.) } quently constructed upon a
Ciaccona (I.) } ground bass, and sometimes
 formerly introduced as a movement of a sonata.

Chamber music. Vocal or instrumental compositions suitable for performance in a chamber, as opposed to a concert-room.

Changing notes. Passing notes or discords which occur on the accented parts of a bar.

Chanson (F.) (1) A song. (2) A national melody. (3) A part song.

Chansonette (F.) A little song.

Chant. A short musical composition to which the Canticles and the prose version of the Psalms are sung, either in unison or in four-part harmony. There are two kinds of chant in common use—the Anglican and the Gregorian. Anglican chants are chiefly of two sorts, single and double. A single chant is in two strains, the first of three, and the second of four bars. A double chant has the length of two, a triple chant of three, and a quadruple chant of four, single ones. A

Gregorian chant consists of five parts—the intonation, reciting-note, mediation, second reciting-note, and the ending. There are eight Gregorian tones used in chanting, each having various mediations or endings.

Chant (F.) (1) Song, tune. (2) The voice part or melody.

— **en ison or Chant egal (F.)** (1) A species of chant, consisting of two sounds only, which was adopted by many of the old religious orders. (2) Monotone.

— **Gregorien (F.)** Plain song.

— **pastoral (F.)** A shepherd's song, or melody in imitation of one.

— **sur le livre. (F.)** A system of descant by which the part sung by one voice could be accompanied by another voice in counterpoint more or less free, according to the movement of the *canto ferma*.

Chantant (F.) Singing, musical, as *café chantant*, a musical coffee-house.

Characterstücke (G.) Pieces of music written with the intention of describing certain impressions by means of sound.

Chœur (F.) (Chorus.)

Choir. (1) A part of a cathedral or chapel set apart for the singers. (2) The choristers or other singers taken collectively are spoken of as the choir.

Choir organ. The part of a complete organ intended for the accompaniment of voices, and containing stops of a delicate and subdued quality of tone.

Choral. (1) Of or belonging to the choir, concert, or chorus. Choral service, a service with music. (2) A hymn or psalm tune.

Choral music. Vocal music in parts, as opposed to instrumental.

Chord. (1) A combination of musical sounds, consonant or dissonant. [Harmony.] (2) A string.

Chorus. (1) A band of singers and dancers employed on certain occasions in the ancient Greek theatres, and other public places. (2) An ancient musical instrument variously described by different writers. (3) A composition for a number of singers with or without accompaniment. (4) The union of a number of voices for the joint performance of a composition. (5) The refrain or burden of a song whether sung by one or by many voices. (6) The name given to the mixture and compound stops in an organ.

Chromatic. That which includes notes not belonging to a diatonic scale. A chromatic scale is one which consists of a succession of semitones.

Clarinet. } A wood wind instrument of cylindrical shape, with a single reed.
Clarionet. }

Coda (I.) (1) The tail of a note. (2) An adjunct to the ordinary close of a piece, or song, for the purpose of enforcing the *final* character of the movement.

Col, Coll', Colla, Collo (I.) With the; *e. g.*—

Col arco, with the bow.

Col basso, with the bass.

Col canto, with the melody.

Coll' arco, with the bow.

Colla destra, with the right hand.

Colla parte, with the principle part.

Colla punta dell' arco, with the point of the bow.

Common chord. A note accompanied by its major or minor 3rd and perfect 5th.

Common or duple time. Time with two beats in a measure, or any multiple of two beats in a measure. Common time is two kinds, simple and compound. The signs used to express simple common time are the following: $\frac{2}{1}$, $\frac{3}{2}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{6}{4}$, and the characters C and C^{c} [Compound times.]

Comodamente (I.) Literally, in a convenient manner. Easily, quietly.

Comodo (I.) Easily, at will, without haste.

Compound intervals. Intervals greater than an octave, as opposed to *simple* intervals, which are less than an octave.

— stops. Organ stops having more than one rank of pipes.

Compound times. Times in which the measure is divided into two or more *groups* of notes, *e. g.* : $\frac{9}{8}$ which consists of two groups of three notes ; $\frac{12}{8}$ which consists of three groups of three, &c. Compound times are classified as *duple* or *triple*, according to the number of groups in each bar ; *e. g.* : $\frac{9}{8}$ is a *duple* time ; $\frac{12}{8}$ a *triple* time ; $\frac{18}{8}$ (four groups of three) a *duple* time, &c.

Concerted music. Music for two or more performers, either vocal or instrumental, as opposed to a solo performance.

Concerto (I.) (1) A concert. (2) A composition for some especial instrument, accompanied by an orchestra.

— **grosso** (I.) A grand concerto.

— **spirituale** (I.) } A concert of vocal and in-
— **spirituel** (F.) } strumental pieces of a
sacred character.

Concord. Harmony ; a chord not containing a dissonant interval.

Concordant. Harmonious, consonant.

Conductor. The director of an orchestra or chorus who wields the *baton*.

Conjunct. (1) One of the Greek systems of music. (2) *Conjunct motion*, a succession of sounds proceeding by single degrees.

Consecutives. A forbidden progression of parallel fifths or octaves. Consecutives are said to be *hidden* when the progression of two parts

gives the impression that they have occurred, although they have not actually been written.

Contralto voice. The voice of deepest tone in females. It is of a quality allied to the tenor voice in men, and the usual compass is within two octaves.

Cornet-a-pistons. A modern brass instrument of the trumpet family, but having valves or pistons by means of which a complete chromatic scale can be produced.

Counterpoint. (1) "The art of adding one or more parts to a given melody." (2) "The art of harmonizing a theme by adding parts which shall be in themselves melodious." Counterpoint is simple or double; simple when it combines two or more independent melodies together, and double where "the parts are inverted in such a manner that the uppermost becomes the lowermost, and *vice versa*." Notes were formerly called points, and adding a counterpoint means the setting one point or note against another.

Counterpoints, triple and quadruple, as their names show, are the due construction of three or four melodies respectively, in such a manner that they can be interchangeable without involving the infringement of the laws of musical grammar.

Gracendo (I.) Increasing; a gradual increase in the force of sound, expressed by the sign < , or the abbreviation *cres.*

D.

Da capo or D.C. (L) From the beginning. A direction that the performer must recommence the piece, and conclude at the double bar marked *Fine*.

Da capo al fine (L) From the beginning to the sign *Fine*.

— **al segno (L)** Repeat from the sign S : at the beginning.

Da cappella (I.) In the Church style.

Decani (L.) A term used in cathedral music to signify that the part so distinguished is to be sung by the singers on the dean's or south side of the choir, in contradistinction to "cantoris," the cantor's or precentor's side.

Decrescendo (I.) Decreasing gradually the volume of tone. Indicated in music by the abbreviations *dec.*, *decres.*, or the sign > .

Degree of a scale. A step in the tone-ladder; it may consist of a semitone, a tone, or (in the minor scale) of an augmented tone.

Diatonic. } (1) One of the three *genera* of music among the Greeks, the other two being the chromatic and enharmonic.

Diatonicc (I.) } (2) The modern major and minor scales. (3) Chords, intervals, and melodic progressions, &c., belonging to one key-scale. A diatonic chord is one having no note chromatically altered. A

diatonic interval is one formed by two notes of a diatonic scale unaltered by accidentals. A diatonic melody is one not including notes belonging to more than one scale. A diatonic modulation is one by which a key is changed to another closely *related* to it.

Dolce. A soft-toned 8-ft. organ stop.

— (I.) Softly, sweetly; *dolce maniera*, in a sweet and delicate style.

Dolcemente } (I.) With softness and sweet-
Dolcezza, con } ness.

Dolcissimo (I.) With the utmost degree of sweetness and delicacy.

Dolente }
Dolentemente }
Dolentissimo } (I.) In a plaintive, sorrowful
Dolore, con } style; with sadness.
Dolorosamente }
Doloroso }

Double backfall. An ornament in old music.

Double bar. A sign formed of two single bars showing the end of a piece or movement of a work; the end of a portion to be repeated; the commencement of a change of key or of time; the end of a line of words set to music, as in a hymn-tune. [Bar.]

Double bassoon. The deepest toned instrument of the bassoon family. Its compass is from the B_♭ below CCC to tenor F, and its sounds are actually an octave below those written,

Double beat. An ornament of old music, consisting of a beat repeated.

Double bourdon. An organ-stop of 32-ft. tone.

Double chorus. A chorus for two separate choirs.

Double counterpoint. [Counterpoint.]

Double demisemiquaver. A note whose value is one half of a demisemiquaver.

Double diapason. An organ-stop of 16-ft. pitch.

Double drum. A drum with two heads, used in the bands of foot regiments, and beaten at both ends.

Double flageolet. A flageolet having two tubes and one mouthpiece, admitting of the performance of simple music in thirds and sixths, &c.

Double flat. A sign ($\flat\flat$) used before a note already flat, which depresses it another half tone. It is contradicted by a natural and a flat.

Double fugue. A fugue on two subjects.

Double octave. The interval of a 15th.

Double pedal point. A portion of a fugue or melody in which two notes are long sustained.

Double quartet. A composition for two sets of four voices or instruments *sol.*

Double reed. (1) The vibrating reed of instruments of the oboe class. (2) A reed stop on an organ of 16-ft. pitch.

Double relish. An ornament in old music.

Double sharp. A sign (\times) used before a note already sharp, to raise the pitch by a semitone. It is contradicted by a natural and a sharp.

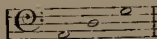
Double sonata. A sonata for two solo instruments, as pianoforte and violin, or two pianofortes, &c.

Double stopping. The stopping of two strings simultaneously with the fingers in violin-playing.

Double tonguing. A peculiar action of the tongue used by flute-players, to insure a brilliant articulation of staccato notes; the rapid repetition of notes in cornet-playing.

Double trumpet. An organ reed-stop similar in tone and scale to, but an octave lower in pitch than, the 8 ft. trumpet.

Double-bass. The largest of the stringed instruments played with a bow. The strings are usually tuned a fourth apart to the following notes when three strings are employed :—



with the addition of the lower E, when there are four strings. The actual sounds produced are an octave lower than written.

Double-action pedal harp. The harp now gen-

erally used for concert or orchestral purposes ; invented by Erard. The compass is $6\frac{1}{2}$ octaves, and the pitch of each note can be raised two semitones by means of the pedals.

Dritta (I.) Right ; *mano, dritta*, the right hand.

Driving notes. Syncopated notes ; notes driven through the ensuing accent.

Droite (F.) Right ; as *main droite*, the right hand.

Drum. An instrument of percussion, of cylindrical form, having a disc of vellum or parchment at the end. There are several kinds of drums : (1) The long drum, with two heads, held laterally and played on both ends. (2) The side-drum having two heads, the upper one only being played upon ; the lower head has occasionally strings of catgut stretched over its surface to check the reverberation, and then it is called a *snare-drum*. (3) The kettle-drum, generally employed in pairs. (4) The big drum, *grosse caisse*, a large upright drum, to the top of which cymbals are attached.

Due volte (I.) Twice.

Duet } A composition for two voices, or in-
Duett (G.) } struments, or for two performers
upon one instrument.

Duetтино (I.) A little duet.

Duetto (I.) A duet.

E.

Eclogue (F.) A shepherd's song; a pastoral piece.

Ecole (F.) A school or style of music.

Ecoissaise (F.) In the Scotch style.

Elegant (F.)

Elegante (I.) { Elegantly, with elegance

Elegantemente (I.) { of style.

Eleganza, con (I.) }

Elegia (I.) { A composition of a mournful and

Elegie (F.) { commemorative character.

Elegy

Elegiac. In the style of an elegy; of a mournful character.

Enharmonic. (1) One of the three genera of Greek music, the other two being the diatonic and chromatic. (2) Having intervals less than a semitone, *e. g.*: an enharmonic organ or harmonium is an instrument having more than twelve divisions in the octave, and capable, therefore, of producing two distinct sounds where, on the ordinary instrument, one only exists, as, for instance, G \sharp and A \flat , &c. An enharmonic *scale* is one containing intervals less than a semitone. (3) An enharmonic modulation is a change as to notation, but not as to sound.

Ensemble (F.) Together; the whole. (1) The general effect of a musical performance. (2) The

union of the whole company of performers in a concerted piece.

Entr'acte (F.) Music played between the acts or divisions of an opera, drama, &c.

Equal temperament. The system of tuning by which the octave is divided into twelve mean semitones.

— **voices.** A term for an assortment of men's voices or women's voices. Thus, a piece is said to be set for equal voices when the voices of men only are needed, and, in like manner, when the voices of women only are required.

Equivocal or doubtful chords. Chords which are common to two or more distinct keys, and which, when heard, make the listener doubtful as to the particular key-tonality into which they are about to be resolved.

Etwas. (G.) Somewhat; as, *etwas bewegt*, rather lively; *etwas langsam*, rather slow; *etwas rascher*, rather quicker; *etwas schnell*, rather quick.

Expression. The power of rendering music so as to make it the vehicle of pure and deep emotion; the spirit of music, as opposed to the mere mechanical production of sound. A true expression involves the carrying out to the highest extent the fullest meaning of the composer.

Extempore. Musical improvisation. The art, or rather gift, of creating melody and harmony without premeditation,

Extemporise. To play extempore.

F.

Facile (F.) Easy.

Facilement (F.) } Easily ; with ease.
Facilmente (I.) }

Facilita (I.) Facility ; readiness of execution.

Facilite (F.) Made easy ; an easy arrangement of a difficult passage.

Fackeltanz (G.) A torchlight procession which takes place at some German courts on the occasion of a royal wedding. The music is a Polonaise in march time.

Falsett (G.) } The artificial or supplementing
Falsetto (I.) } tones of the voice, higher than the chest or natural voice.

Fandango (S.) A lively Spanish dance in triple time, derived from the Moors.

Fanfare (F.) A flourish of trumpets ; a *call*.

Figure. (1) A form of melody or accompaniment. (2) A musical phrase. (3) A florid melody.

Figured bass. A bass having the accompanying chords suggested by certain numbers above or below the notes.

Finale (I.) The last movement of a concerted piece, sonata, or symphony ; the last piece of an act of an opera ; the last piece in a programme.

Fine (I.) The end ; used to show the end of a piece, after a repeat.

Flat. (1) The sign \flat which lowers a note a semi-tone. (2) Singing or playing is said to be *flat* when the sounds produced fail to reach the true pitch.

Flute. An ancient wind instrument formed of a hollow tube with openings in the side, which in playing are closed by the fingers or by keys. When played by a mouthpiece at the end it is called a *flute-a- bec*, or *beak flute*; and when blown by a hole in the side, *flute traversiere*, or *cross flute*. The latter is now the recognised form, with a compass of three octaves, from middle C to the third C above.

Form. The shape and order in which musical ideas are presented. Also, the shape into which music of a certain character is moulded, as, *march-form*, *aria-form*, *sonata-form*, &c.

Fort (F.) } Loud; expressed in music by the ab-
Forte (I.) } breviation *for.* or *f.*

— possible (I.) As loud as possible.

Fortemente (I.) Loudly; vigorously; with force.

Forte-piano or *fp.* (1) Loud, then soft; strongly accented. (2) The pianoforte.

Fortissimo (I.) Very loud. The letters *ff* or *ffor.* are used as abbreviations of the word.

Fortississimo (I.) As loud as possible. The Letters *fff* are used as an abbreviation.

Forza, con (I.) With emphasis.

Forzando (I.) Literally, forcing. Emphasis or

musical accent upon specified notes or passages, marked by the signs *fz.*, *sf.*, or *>*.

Forzato (I.) [Forzando.]

Fundamental bass. A bass consisting only of the roots of chords.

— **tones.** The tones from which harmonics are generated.

Funebre (F.) } Funereal, mournful, in the style
Funerale (I.) } of a dirge; as, *marche funebre*,
a funeral march.

Fuoco, con } (I.) With fire, spirit, dash.
Fuocoso

G.

Gauche (F.) Left; as, *la main gauche*, the left hand.

Gavot } A dance-tune of a lively yet dignified character, said to be of
Gavotte (F.) } French origin; the dance of the
Gavotta (I.) } Gavots, inhabitants of the town of Gap.

Giusto (I.) Strict, correct, moderate; *a tempo giusto*, at a moderate pace.

Glee. A composition for voices in harmony, consisting of two or more contrasted movements, with the parts so contrived that they may be termed a series of interwoven melodies. It may be written for three or more voices, either equal or mixed; but it is necessary that there should be only one voice to a part.

Gravement (F.) Slow, and in a solemn style.

Gravemente (I.) With dignity, gravity, earnestness.

Gravita, con (I.) With dignity, weight, majesty.

Grazia, con (I.) With grace, elegance.

Grazios (G.)

Graziosamente (I.)

Grazioso (I.)

} Gracefully, elegantly.

Guitar. A stringed instrument, played by plucking the strings with the right hand while the left is engaged in forming the notes by "stopping" the strings against the frets on the finger-board. The modern or Spanish guitar, as it is called, has six strings.

H.

Harmony. (1) An agreeable combination of sounds heard at the same time. (2) The just adaptation of the parts of a composition to each other. (3) The grammar of part music.

Hemitone. A semitone.

Heptchord. (1) A series of seven notes; a diatonic octave without the upper note. (2) An instrument with seven strings.

Hochzeitsmarsch (G.) A wedding march.

Hocket } (old E.) A species of part music in
Hoket } which the voices seem to have had to
keep a large number of rests, the notes being

divided into several parts for the purpose. On this account it also received the name *truncatio*. It was popular in the fifteenth century.

I.

Immer (G.) Always; as, *immer langsam*, slow throughout.

Imperiosamente } (I.) With grandeur, dignity,
Imperioso } imperiously.

Impeto, con }
Impetuosamente } (I.) Impetuously.
Impetuoso }

Impetuosita, con (I.) With impetuosity.

Implied discord. A discord, the actual percussion of which is not found unless other parts be added to the chord.

— **intervals.** Intervals are expressed in thorough-bass figuring, because one number generally implies two or more to complete the chord.

Impromptu (I.) (1) A piece of music written or played without previous preparation of the subject. [Extempore.] (2) A piece in the style of an improvisation.

Improvise } To found an extempore
Improvvisare (I.) } piece upon a suddenly
suggested subject.

Improviser (F.) To improvise.

Improvvisamente (I.) Unprepared, unprepared, *extempore*.

- Im Studententon** (G.) In the student's style.
- In alt** (I.) All notes in the first octave beyond the range of the treble stave.
- In altissimo** (I.) All notes beyond the range of the first octave in alt.
- Instrumentation.** The art of using several musical instruments in combination; also, the style or treatment of orchestral instruments with a view to the production of special effects.
- Intermezzo** (I.) An interlude.
- Invention.** (I.) The gift of finding new melodic phrases, or new combinations in harmony.
(2) Suites des pieces. (3) The name of a piece of music of a fanciful character.
- Invenzione** (I.) Invention.
- Inversion.** The transposition of the component parts—(1) of chords; (2) of intervals; (3) of subjects.

J.

- Jagerchor** (G.) Hunting chorus.
- Jagerhorn** (G.) Hunting-horn.
- Jaleo.** A national dance of Spain.
- Jodeln** } (G.) A peculiar method of singing adopted by the Swiss and Tyrolese, by the
Jodl }
Jodle } rapid alternation in melodic progressions of the natural and falsetto voice.

K.

- Kapelle** (G.) A word formerly applied to a private band, but now used to denote any band; an orchestral band.

Kapellmeister (G.) The leader or conductor of music.

Kettle-drums. Instruments formed of shells of copper or brass, over the top of which parchment is stretched. The ordinary drum of the orchestra.

Key. (1) A mechanical contrivance for closing or opening ventages, as in flutes, clarinets, ophicleides, &c. (2) A lever which controls the *pallets* of an organ. (3) A lever which controls the striking apparatus of a key-stringed instrument. (4) The *wrest* or key used for tuning instruments having *metal* pegs. (5.) The *clef* was originally called a *clavis* or *key*. (6) *Key*, in its modern sense, is the starting point of the definite series of sounds which form the recognized scale.

Key-chord. The common chord of the tonic, *e. g.* : C, E, G is the key-chord of C.

Key-note. The note which forms the starting point of the scale ; the tonic.

L.

Lament. The name given to some Scotch melodies of mournful character, or to tunes set to words of a melancholy cast.

Lamentabile } (L.) Mournfully. plain-
Lamentabilemente } tively.

Langsam (G.) Slow ; *etwas langsam*, rather slow.

Larghetto (I.) Literally, rather broadly, widely. At a slow pace, but not so slow as *largo*.

Larghezza, con (I.) With a full, broad expression.

Larghissimo (I.) Exceedingly slow, as slow as possible.

Largo (I.) Slow, broadly.

— **assai** (I.) Quite slow.

— **di molto** (I.) Very slow.

— **ma non troppo** (I.) Slow, but not too slow.

Legatissimo (I.) Exceedingly smooth, close and connected.

Legato (I.) Bound, close, connected; in an even, smooth, and gliding manner.

Legatura (I.) A bind, brace, or tie.

Leger lines. Literally, light lines. Short lines drawn above or below the ordinary stave.

Legerement (F.) Lightly, easily, gracefully, rapidly.

Legerete (F.) } Lightness, rapidity.

Leggerezza (I.) }

Leggeramente (I.) Lightly.

Leggiere (I.) Very lightly, rapidly.

Leggierezza, con (I.) With much lightness.

Leggierissimo (I.) Extremely light.

Leggiero (I.) Light, easy, swift.

Lento (F.) Slow, *lento*.

Lentamente (I.) Slowly.

Lentando (I.) Becoming slower by degrees ; slackening the time.

Lentement (F.) } Slowly.
Lentement (I.) }

Lenteur, avec, (F.) } Slowly.
Lentezza, con (I.) }

Lento, (I.) Slow ; *lento assai*, or *lento di molto*, very slowly.

Lied, (G.) A composition of a simple character, which is complete in itself ; a song. The modern Lied is a complete lyric.

Liedchen (G.) A little song or tune.

Liederbuch (G.) Song book.

Liederkreis (G.) A series of songs.

Liedersammlung (G.) Collection of songs.

Liederspiel (G.) A play with songs of a popular character introduced into it.

Liedertafel (G.) Literally, Song-table. A society meeting for the practice of part-songs for men's voices.

L'istesso (I.) The same ; as *l'istesso movimento*, the same movement ; *l'istesso tempo*, the same time.

Lunga pausa (I.) A long pause.

Lusingando (I.) } Caressingly in a coaxing
Lusingante (I.) } manner.

Lute. An instrument of the guitar family, formerly very popular in Europe. It was used for accompaniments and the performance of solos,

duets, &c. It had four to six pairs of strings, each pair tuned in unisons or octaves. Music for the lute was written in Tablature.

M.

M. Abbreviation of *mezzo*, *mano*, *main*, *manual*.

M.M. stands for Maelzel's metronome, *q. v.*

Ma (I.) But ; as, *virace ma non troppo*, quick, but not too quick.

Madrigal. The madrigal proper is a chorus unaccompanied, thus differing from a glee, which is for solo voices, often with accompaniment.

Madrigale (I.) [Madrigal.]

Maesta, con	} (I) With dignity, majesty.
Maestade, con	
Maestevole	
Maestevolmente	
Maestoso	

Maestosamente (I.) Majestically.

Majeur (F.)	} Greater.	A major third consists of four semitones, a minor third of three.
Major		

— mode.	} The ordinary diatonic scale,
— modus (L.)	
} having semitones between the third and fourth, and seventh and eighth degrees.	

Mal (G.) Time ; as *zum ersten Mal*, for the first time.

Mancando (I.) Decreasing, dying away.

Manche (F.) The neck of a violin or guitar, &c.

- Mandola (I.) }
 Mandolina (I.) } An Italian fretted guitar so
 Mandoline } called from its almond shape.
- Mannergesangverein (G.) A society formed for the performance of music for men's voices.
- Mano (I.) Hand; as *mano destra* or *diritta*, right hand; *mano sinistra*, left hand.
- Manuals. Keys played by the hands.
- Marcando (I.) Marking the time or expression.
- Marcatissimo (I.) Very marked.
- Marcato (I.) Marked or emphasised.
- March. A musical composition so arranged as to be suitable for accompanying troops in walking.
- Marche (F.) (1) A march. (2) A sequence; as *marche des accords*, a sequence of chords.
- redoublee (F.) A double-quick march.
- triomphale (F.) A triumphal march.
- Marks of expression. Certain words or signs used in music to regulate the degrees of accent, power, time, or tone, required by the composer to produce the proper effect of his composition.
- Marsch (G.) A march.
- Marseillaise (F.) A national French song, written by Rouget de Lisle.
- Martele (F.) } Literally, Hammered. Notes
 Martellato (I.) } played or sung with especial force.
- Martellare (I.) To hammer. A term applied to *staccato* bowing on the violin and to the strong percussion of notes of a pianoforte.

Marziale (L.) In a martial style.

Masque. A species of dramatic entertainment in which the performers originally wore masks suggestive of the allegorical characters assumed. Afterwards a sort of stage-cantata founded generally on some legendary or mythological subject.

Meme mouvement (F.) The same movement.

Men } (I.) Less; as *meno forte*, not so loud;
Meno } *meno piano*, not so soft; *meno presto*,
 less rapid; *meno vivo*, not so quick.

Menuet (F.) } [Minuet.]

Minuetto (L.) }

Metrometer } An instrument for measuring the
Metronome } relative duration of the notes
 in a piece of music. The various grades of time are indicated by the motions of a pendulum, the speed being regulated by a shifting or sliding weight. The metronome of Maelzel, when the index stands at 60, beats once each second. The metronomic signs shows therefore how many beats (of the value of the note prefixed) occur in one minute.

Mezza } (L.) Half or medium; as *mezza bravura*
Mezzo } semi-bravura style; *mezza manica*,
 half-sleeve; *mezza orchestra*, with half the orchestra; *mezza voce*, half the power of the voice; *mezzo carattere*, with a moderate degree of expression or execution; *mezzo forte*, moder-

ately loud ; *mezzo piano*, moderately soft ; *mezzo soprano*, a voice lower in range than a soprano and higher than a contralto ; *mezzo staccato*, slightly detached ; *mezzo tenore*, a voice of tenor quality and baritone range ; *mezzo tuono*, half the power of the voice ; &c.

Middle C. The note standing on the first ledger line above the bass and below the treble staves. the note *c*.

Minuet } The name of a graceful dance in
Minuetto (I.) } triple time, said to have been
invented in Poitou about the middle of the
seventeenth century.

Minor. Less ; smaller. (1) Intervals are minor when they contain one semitone less than major.
(2) A scale is in the minor mode when its third and sixth are minor.

Minore (I.) Minor.

Mode. A scale ; a species of scale, as *major mode*, *minor mode*.

Moderatamente } (I.) Moderately.
Moderato }

Molto (I.) Much, very ; as, *molto adagio*, very slow ; *molto allegro*, very quick ; *molto sostenuto*, much sustained.

Mordente (I.) A beat, or turn, or passing shake.

Morendo (I.) Dying away ; gradually softening the sounds, and slackening the pace.

Moto (I.) (1) Motion, movement; as *con moto*, with spirited movement. Hence *con moto* has become a time sign, signifying *rather fast*. (2) *Moto continuo*, continuous motion. (3) *Moto contrario*, contrary motion; *moto obliquo*, oblique motion; *moto retto*, direct or similar motion. (4) *Moto precedente*, at the preceding pace; *moto primo*, at the first pace.

Mutation (F.) }
Mutazione (I.) } Change.

Mute. A small instrument of brass, wood, or ivory, made to fix upon the bridge of a violin or violincello, to damp or deaden the sound. A leather pad of a pear shape is employed as a mute for brass instruments, which, inserted in the bell, produces the effect of sound at a distance.

Muth (G.) Spirit, courage.

Muthig (G.) With spirit.

N.

Nachstucke (G.) Night-vision. The name of four pianoforte pieces by R. Schumann.

Natural, ♮, a sign which restores to its place in the normal scale of C a note which has been raised by a sharp or lowered by a flat.

— **harmonics.** The sounds found by dividing a string into aliquot parts.

— **key.** Key of C.

— **modulation.** Diatonic modulation as opposed to chromatic.

Nicht (G.) Not ; as *nicht schnell*, not quick.

Nicht zu geschwind (G.) Not too quick.

Nich zu rasch (G.) Not too quick.

Nocturne (F.) [Notturmo.]

Nocturns. Services of the Church held during the night.

Non (I.) Not ; as *non troppo presto*, not too fast.

Notation. The system of representing musical sounds, and their various modifications as to pitch and duration, by letters or notes.

Note. A sign of a sound made of various shapes to denote relative duration.

—— (F.) A note ; as, *note dièse*, a sharpened note ; *note d'agrement*, a grace note, note of transition ; *note de passage*, a passing note ; *note sensible*, the leading note or subtonic ; *notes de gout*, notes of embellishment.

Notturmo (I.) Originally a kind of serenade ; now a piece of music of a gentle and quiet character.

O.

Obbligato (I.) An instrumental part or accompaniment of such importance that it cannot be dispensed with.

Ober (G.) Over or upper ; as *Obermanual*, or *Oberwerk*, the upper manual ; *Oberstimme* and *Obertheil*, upper part.

Octave. (1) The interval of an eighth. It may be major, minor, or augmented. It was the

diapason of the Greek system. (2) The first note of the harmonic scale. (3) An organ-stop of 4-ft. pitch on the manuals, or 8-ft. on the pedals. (4) The eight days following a great festival of the Church.

Œuvre (F.) Opus or work ; as *premier œuvre*, Opus 1 ; *chef-d'œuvre*, a master-piece.

Offertoire (F.) } (1) The collection of alms during
Offertory. } the celebration of Holy Com-
munion. (2) A piece of music performed during the offertory.

Ohne (G.) Without ; as, *ohne Pedale*, without pedals ; *ohne Begleitungen*, without accompaniments.

Oper (G.) [Opera.]

Opera (I.) A dramatic entertainment of Italian origin in which music forms an essential and not merely an accessory part. It consists of solos, recitatives, duets, trios, quartets, or other pieces for single voices, choruses and finales, with instrumental accompaniments. Overtures or introductions precede the whole work or its several acts in nearly every case.

— A work. [Opus.]

— *buffa* (I.) A comic opera.

— *drammatica* (I.) A romantic opera.

Opus (L.) A work. Composers number their works for purposes of distinction and reference.

Oratorio (I.) A composition for voices and instruments illustrating some sacred subject. The music consists of symphonies or overtures, airs, recitatives, duets, trios, choruses, &c., with accompaniments for orchestra or organ.

Ottava (I.) An octave; as, *ottava alta*, (to be played) an octave higher; *ottava bassa*, an octave lower.

Overtura (I.) } An instrumental piece written as
Overture } a prelude to an opera, oratorio, or other work. A "concert overture" is an independent piece, not forming part of a larger work.

P.

Parlando (I.) In a declamatory manner, as if speaking.

Parlante (I.) Literally, Speaking. (1) In the style of a recitative. (2) Played in the style of a vocal recitation.

Paroles (F.) Words; as, *sans paroles*, without words.

Part. (1) So much of a piece of music or work as is performed by any one voice or instrument.
(2) Division of a work.

Parte (I.) } Part. *Parte cantante*, vocal part.
Partie (F.) }

Part-music. Music in two or more parts.

Part-song. A vocal composition, having a striking melody harmonized by other parts. It is sung by a number of voices to each part.

Passionate } (I.) In an impassioned man-
 Passionato } ner.
 Passione, con }

Pastoral } (1) A simple melody in $\frac{3}{8}$ time in
 Pastorale (I.) } a rustic style. (2) A cantata,
 the words of which are founded on pastoral inci-
 dents. (3) A complete symphony, wherein a
 series of pastoral scenes is depicted by sound-
 painting, without the aid of words.

Pastorella (I.) } A short pastoral.
 Pastorelle (F.) }

Patetico (I.) } (I) Pathetic. (2) In a pa-
 Pathétique (F.) } thetic manner.

Patimento (I.) Suffering; as *con espressione di patimento*, with an expression of suffering.

Pausa (L.) A sign for silence; a rest.

— (I.) A rest or pause. *Pausa generale*, a rest or pause for all the performers.

Pause (F. and G.) (1) A rest or pause. (2) A measure's rest.

Ped. Abbreviation of pedal. In pianoforte music, a direction to press down the pedal which raises the dampers. In organ music a direction that the lowest part is to be played by the feet.

Pedals. (1) On the pianoforte, projections worked by the feet, of which there are usually two—the soft pedal, which causes the hammers to strike one string only (*una corda*), and the loud pedal, which removes the dampers (*sordini*). (2) On the organ there are combination pedals,

which alter the arrangement of the registers, and a pedal keyboard, on which the feet play.

(3) On the harp there are pedals which alter the pitch of the notes.

Perdendo } (I.) Losing time and power, imply-
Perdendosi } ing both *diminuendo* and *rallentando*.

Period. A complete musical sentence.

Pesante (I.) With weight or importance ; impressively.

Phrase. A musical sentence.

Phrasing. The proper rendering of music with reference to its melodic form.

Piacere, a (I.) At pleasure : the time can be modified at the performer's pleasure.

Piacevole (I.) In a playful or light style ; pleasantly.

Pianette (F.) A small pianoforte.

Piangendo
Piangente
Piangevole
Piangevolmente } (I.) As if weeping ; in a plaintive manner.

Pianissimo (I.) Extremely soft.

Pianississimo (I.) As softly as possible.

Piano (I.) Softly ; *piano assai*, very softly ; *piano forte*, soft, then loud.

Pianoforte. A stringed instrument with a keyboard.

Pitch. The position of a sound with reference to the number of vibrations which produce it ; the relative height of a sound.

Piu (L.) More; as *piu allegro*, faster; *piu forte*, louder; *piu lento*, slower; *piu piano*, softer; *piu presto*, more rapid; *piu stretto*, more urged or closer; *piu testo allegro*, rather quicker; *piu vivo*, more lively; *piu mosso*, quicker.

Pochettino } (L.) A little; as *ritard un pochettino*,
Pochetto } making a slight *rallentando*.

Poco (L.) A little; as *poco a poco*, little by little; *poco animato*, rather animated; *poco lento*, rather slow; *mosso poco meno*, rather less quick; *poco piano*, rather soft; *poco piu allegro*, rather faster; *poco presto*, somewhat rapid.

Polacca (L.) Polish. A title applied to melodies written in imitation of Polish dance-tunes.

Port de voix (L.) (1) A kind of *appoggiatura*.
 (2) *Portamento*.

Portamento (L.) A lifting up of the voice, or gliding from one note to another.

Portando la voce (L.) Sustaining the voice, or gliding from one note to another.

Position. (1) A chord is in its *original position* when the ground-note is in the bass. (2) The position of a chord is the same as the *disposition* of its parts. A close position is *close harmony*; an open position, *open harmony*. (3) A position on a violin or other stringed instrument is to use the fingers otherwise than in their normal place.

Postlude * } (L.) A concluding voluntary; a
Postludium } piece played at the end of service.

Pot-pourri (F.) A medley ; a collection of various tunes linked together ; a capriccio or fantasia on popular melodies.

Prelude. A movement played before, or an introduction to, a musical work or performance.

Preludio (I.) } A prelude, introduction, or
Preludium (L.) } introductory voluntary.

Q.

Quartet. (1) A composition in four parts, or for four performers. (2) Part of a movement sung by four voices *solì* as opposed to *coro*. (3) A composition for four instruments, in complete symphonic form.

Quasi (I.) As if, or in the style of. Used to qualify certain terms ; as *quasi allegretto*, somewhat allegretto ; *quasi sonata*, a composition in which sonata form is not strictly adhered to.

Quintet. (1) A composition in five parts, or for five performers. (2) Part of a movement sung by five voices *solì*.

R.

Radical bass. The fundamental bass, ground note, or root of a chord.

Rallentamento (I.) At a slower pace.

Rallentando (I.) Getting gradually slower.

Rank of pipes. A row of pipes (of an organ) belonging to one stop.

Ranz des vaches (F.) The tunes or flourishes blown by Swiss shepherds on their cow-horns or Alpine-horns, as signals to the animals under their charge.

Rapidamente } (L) With rapidity,
Rapido

Rasch (G.) Quick.

Rascher (G.) Quicker; as *ein wenig rascher*, a little quicker.

Recht (G.) Right; as *recht Hand*, the right hand.

Recitando } (L) In the manner of a recitative;
Recitante } as if reciting.

Recitative. Musical declamation; a kind of half-speaking and half-singing; a composition without any decided or rhythmical melody.

Recitativo (L) Recitative. *Alla recitativo*, in the style of a recitative.

Reciting-note. The opening note of a chant, and also the first note after each double bar.

Reed. A thin strip of metal or cane set in vibration by a current of air; the vibrations so caused produce a musical sound. Reeds are of two kinds, *striking* and *free*. The *striking* reed is that commonly used in an organ; the *free* reed in a harmonium. In horns or trumpets, the lips perform the function of the reed.

— instruments of an orchestra. Obboes, clarinets, and bassoons, with others of their class.

Reed stops. In an organ, those stops which have reed-pipes.

Register. An organ-stop. (1) In a limited sense "the handle on which is written the name of the stop." (2) In a general sense a stop or "the pipes belonging to, and acted upon by, one slider."

— **of organ.** A frame through which long trackers pass.

— **of voice.** (1) Class; as *soprano*, &c. (2) Portion; as *head*, *chest*, &c. (3) Compass; as *high*, *low*, *extensive*, &c.

Repetition (F.) A rehearsal.

Repetizione (I.) Repetition; as *senza ripetizione*, without repeating.

Replica (I.) Repetition; as *senza replica*, without repeating; *con replica*, with repetition.

Replicato (I.) Repeated.

Retto (I.) Direct; as *moto retto*, direct or similar motion.

Reveil (old E.) } Music which wakens from
Reveille (F.) } sleep. A signal given by
Revelly (old E.) } drum to soldiers at dawn.

Reverse motion or movement. Movement by inversion of intervals.

Rhapsodie (G.) } A composition of irregular form
Rhapsody } and in the style of an improvisation.

Rhythm. The arrangement of musical phrases or sentences in regular metrical form, as regards accent and quantity.

Riposatamento } (L.) Reposefully.
 Riposato }

Riposo, con (L.) With repose.

Ripressa (L.) (1) A reprise or burden. (2) A repeat.

Risolute
 Risoluzione, con } (L.) With resolution.

Risolutissimo (L.) Very resolutely.

Risonanza (L.) Resonance.

Risposta (L.) A reply or answer to a figure-subject.

Risvegliare (L.) To rouse up, awaken, re-animate.

Risvegliato (L.) In an animated manner.

Ritardando
 Ritardare } (L.) With gradually increasing
 Ritardato } slowness of pace.

Ritenendo
 Ritenente } (L.) Holding back the pace.
 Ritenuto }

Robusto (L.) Robust, strong, powerful. *Tenore robusto*, a tenor voice of powerful tone.

Romance (F., S.) } Any simple rhythmical melody which is suggestive of a
 Romanza (L.) } romance or love-story.
 Romaunt (old E.) }

Rondo (L.) A composition generally in two parts, with the principal subject often repeated.

Round. A composition in which several voices starting at stated distances of time from each other sing each the same music, the combination of all the parts producing correct harmony.

Rubato (I.) Literally, stolen, or robbed. *Tempo rubato* represents the alteration made in the time when some notes are held for more and others for less than their strict duration.

S.

Sans (F.) Without; as *sans pedales*, without the pedals.

Sartarella, or Sartarello (I.) A quick Neapolitan dance in $\frac{3}{8}$ time; somewhat like the tarantella.

Scala (I.) A scale or gamut.

Scale. The graduated series of sounds into which the octave is divided.

Scena (I.) (1) A scene. (2) A solo for a single voice, in which various dramatic emotions are displayed.

— **d'entrata** (I.) } The first scene allotted to
Scene d'entree (F.) } a vocalist in an opera.

Scenario (I.) The plot or main incidents of an opera or drama.

Scherz (G.) Drollery, fun.

Scherzando } (I.) (1) Playful, lively, jokingly,
Scherzante } merry. (2) A movement of a
Scherzevole } lively and droll character.

Scherzo (I.) A term meaning literally a *jest*, applied to a movement in a sonata or symphony of a sportive playful character.

Schleppend (G.) Dragging; as *nicht schleppend*, not dragging the time.

Schlummerlied (G.) A Slumber-song.

Schluss (G.) The conclusion; finale.

Schmelzend (G.) Literally, melting away. Dying away; diminishing.

Schmerz (G.) Grief.

Schnell (G.) Quick. *Massig schnell*, moderately quick; *schnell und beweglich*, quick and with emotion.

Schneller (G.) Quicker. *Nach und nach schneller*, quicker and quicker.

Score. A copy of a musical work in which all the component parts are shown either fully or in a compressed form. Printers of music use the word score to denote any lines (two or more) united by one *brace*.

Secondo (I.) Second; as *violino secondo*, second violin; *seconda parte*, the second part; *seconda volta*, the second time.

Seele, mit (G.) With soul, with feeling.

Segno (I.) The sign ♯:

Seguendo } (I.) Following; as *attacca subito il*
Seguente } *seguinte*, begin the following at once.

Sehr (G.) Very, much, extremely; as *sehr lebhaft*, very lively; *sehr langsam*, very slow; *sehr zart*, very soft.

Sempre (I.) Always, ever, continually; as *sempre forte*, loud throughout; *sempre legato*, smooth throughout; *sempre piano*, always soft; *sempre*

piu affrettando il tempo, continually hastening the time ; *sempre piu forte*, continually increasing in loudness ; *sempre ritardando*, continually slackening the time ; *sempre staccato*, staccato throughout.

Senza (I.) Without ; as *senza accompagnamento*, without accompaniment ; *senza bassi*, without the basses ; *senza fiori*, without ornaments, plainly, simply ; *senza interruzione*, without interruption, go on without stopping ; *senza oboe*, without the oboe ; *senza organo*, without organ ; *senza ornamenti*, without embellishments or ornaments ; *senza pedale*, without the pedal ; *senza ripetizione*, *senza replica*, without repetition ; *senza rigore*, not in strict time ; *senza ritardare*, without retarding the time ; *senza sordini*, without the dampers, in pianoforte playing ; *senza sordino*, without the mute of a violin ; *senza stromenti*, without instruments ; *senza tempo*, without time, in no definite or exactly marked time.

Serenade. (1) Originally a composition for use in the open air at night, generally of a quiet, soothing character. The term in its Italian form, *serenata*, was applied to a cantata having a pastoral subject. (2) A work of large proportions in the form, to some extent, of a symphony.

Sereno (I.) Calm, serene, tranquil.

Sforzando } (L) Forced ; a note or notes pointed
Sforzato } out by the sign *sf.* are to be
 strongly emphasized.

Sforzato piano (L.) A sudden *forte* followed by
 a *diminuendo* or *piano*. Indicated by the signs
sfp., *sfz. p.*, or $\text{sfz. } p.$

Sharp. (1) The sign \sharp which raises a note one
 semitone above the normal or *natural* pitch. (2)
 An augmented interval is said to be *sharp*. (3)
 Out of tune, by being higher in pitch than is
 just. (4) Shrill or acute, as *sharp mixture*, an
 organ-stop.

Skip. A movement from any one note to another
 which is at a greater interval than one degree.

Skizzen. (G.) Sketches ; short pieces not in any
 prescribed form.

Slargando } (L) Widening, opening, extending.

Slargato } Used as an equivalent for *rallentando*.

Slentando (L.) Slackening the time ; becoming
 slower by degrees.

Smorzando } (L.) Gradually fading away.

Smorzato }

Sol-fa-ing } A vocal exercise in which the
Solfeggio (L.) } notes are called by the several
 names Do, Re, Mi, Fa, Sol, La, Si.

Solo (L.) Alone. *Soprano solo*, the soprano
 alone ; *voci soli*, voices alone ; *soli*, one to each
 part.

Solo pitch. The tuning of an instrument a little higher than the ordinary pitch in order to obtain brilliancy of tone.

Soloist. One who sings or performs alone, with or without the aid of accompaniment.

Sonata. A composition consisting of three or four movements, generally for a solo instrument and in symphonic form.

Sonate (F.) [Sonata.]

Sonatina (I.) } A short sonata; one in which the
Sonatine (F.) } subjects are not developed at length.

Sonometer. An instrument for measuring the vibrations of sounds.

Sonoramente (I.) Sonorously.

Scnore (F.) }
Sonoro (I.) } Sonorous, resonant, harmonious.

Sopra (I.) Above, before, over, upon, upper; as *di sopra*, as above; *come sopra*, as above or before; *nella parte di sopra*, in the upper or higher part; *contrapunto sopra il soggetto*, counterpoint over the subject.

Sopran (G.) } The highest kind of female or boy's
Soprano (I.) } voice. Also, the singer possessing that voice.

Soprana corda (I.) The highest or E string on the violin.

Soprano clef. The C clef upon the first line of the stave.

Sospirando } (I.) Sighing, subdued, wretched,
 Sospirante } doleful.

Sospiro (L.) A sigh; a crochet rest. In old music, a minim rest.

Sostenuto (I.) Sustaining; maintaining the tone for the full duration of the notes written.

Sotto (L.) Below, under; as *sotto voce*, in an undertone; *sotto il soggetto*, below the subject.

Spirito, con } (I.) In a spirited, lively, animated,
 Spiritoso } brisk, manner.

Staccare (I.) To make *staccato*.

Staccatissimo (I.) As *staccato* as possible.

Staccato (I.) Detached, taken off, separated.

Strepitoso (I.) Noisy, impetuous.

Stretta (L.) A coda; a final passage taken in quicker time than the preceding movements.

Subitamente } (I.) Suddenly; without pause.
 Subito } *Volti subito*, turn quickly.

Subject. The theme or principal phrase of any movement.

Syncopation. Suspension or alteration of rhythm by driving the accent to that part of a measure not usually accented.

T.

Takt (G.) Time, measure, bar; as *Taktart*, the sort of time, whether duple or triple; *Taktfest*, steady in keeping time; *Taktfuhrer* conductor; *Takthalten*, to keep time; *Taktmassig*, according to the time; *Taktmesser*, a metronome;

Taktnote, a semibreve; *Taktpause*, a bar-rest; *Taktschlagen*, to beat time; *Taktstock*, a baton or stick for beating time; *Taktstrich*, a bar-line; *Takttheil*, a division of time; *Taktzeichen*, a time-sign.

Tanto (I.) So much; as much. *Allegro non tanto*, not so fast; *a tanto possibile*, as much as possible.

Tanz (G.) A dance.

Tanzkunst (G.) The art of dancing.

Tempo (I.) Time or measure. *Tempo comodo*, convenient, easy, moderate time; *tempo a cappella*, in the time of Church music; *tempo di gavotta*, in the time of a gavot; *tempo di marcia*, in marching time; *tempo di minuetto*, in the time of a minuet; *tempo di polacca*, in the time of a polacca; *tempo di prima parte*, in the time of the first part or original movement; *tempo di valse*, in waltz time; *tempo fretterole* or *frettoloso*, in quick, hastened, hurried time; *tempo giusto*, in just or moderate time; *tempo ordinario*, in ordinary or usual time; *tempo perduto*, lost, interrupted, broken, and irregular time; *tempo primo*, first or original time; *tempo rubato*, robbed or stolen time; time occasionally slackened or hastened for the purpose of expression.

Tendrement (F.) Tenderly, delicately.

Tenendo il canto (I.) Sustaining the melody.

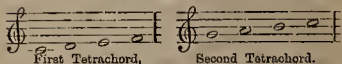
Teneramente (I.) Delicately, tenderly.

Tenerezza con (I.) With tenderness, softness, delicacy.

Tenete (I.) Keep, hold, sustain.

Tenor. (1) The highest of male chest voices. Its compass lies between *c* and *a*. (2) The *viola* or *alta-viola*. (3) The largest bell in a peal or set.

Tetrachord. A scale-series of *four* notes. The word in its modern sense signifies a half of the octave scale, *e.g.* :—



Tone. (1) Sound. (2) Quality of tone. (3) The interval of a second. (4) A Gregorian chant.

Tonic. (1) The key-note of any scale; the ground-tone or basis of a scale or key. (2) The key-chord in which a piece is written.

— **Sol-fa.** A letter system of notation, in which the key-note of a piece is always called *doh*, the second of the scale *ray*, and so on, *me*, *fah*, *soh*, *lah*, *te*. Higher or lower octaves are shown by figures placed by the side of the notes, d^1 , d^2 , m^2 , and s_1 , m_2 , d_2 . The key-sound is stated at the beginning of a piece, as key G, key E \flat , &c. Notes with the vowel *e* added are to be made sharp, and those with *a* to be made flat. Invented by Miss Glover, but largely improved and popularized by John Curwen.

Tosto (L) Quick, swift, rapid. *Piu tosto*, more rapid; *tostamente*, quickly, rapidly; *tostissimamente*, *tostissimo*, very quickly, with great rapidity.

Touch. (1) The resistance made to the fingers

by the keys of a pianoforte or organ. (2) The peculiar manner in which the player presses the key-board, whether light, pearly, heavy, clumsy firm, &c.

Tranquillamente } (I.) Tranquilly, calmly,
Tranquillo } quietly.

Transcription. The arrangement or modification of a composition for some instrument or voice other than that for which it was originally written.

Transient modulation. The temporary introduction of chords or progressions from an unrelated key.

Transitio (L.) Change of key.

Transition. (1) A modulation. (2) A passing note.

Transposition. (1) A change of key. (2) An inversion of parts in counterpoint.

Trauergesang (G.) Funeral hymn, dirge.

Trauermarsch (G.) Funeral march.

Traurig (G.) Sadly, sorrowfully, pensively, mournfully.

Treble. (1) The highest vocal or instrumental part, sung by women or boys, or played by violins, flutes, &c. (2) The soprano voice.

— **clef.** The G clef on the second line of the stave.

Tremando } (I.) Trembling, wavering. (1) A
Tremolo } chord or note played or bowed
with great rapidity so as to produce a quivering effect. (2) Vibration of the voice in singing.

Tremolant or Tremulant. An organ and harmonium stop which produces a trembling sound.

Tres (F.) Very. *Tres anime*, very animated; *tres vif*, very lively.

Triad. (1) A chord of three notes. (2) A common chord.

Trinklied (G.) A song in praise of drinking.

Trio. (1) A composition for three voices or instruments. (2) A part of a minuet, march, &c.

Triole (G.) } A triplet. Three notes played in
Triplet (F.) } the time of two of the same name.

Triplet. A group of three notes performed in the time of two.

Troppo (I.) Too much, *Troppo caricata*, too much loaded, overloaded with ornaments or accompaniment. *Non troppo allegro*, not too quick.

Tumultuoso (I.) Tumultuous, agitated.

Tune. (1) A melody or air. (2) Just intonation.

Tuning. The adjustment of the sounds naturally produced by any instrument to some standard pitch and to their proper relation to each other.

— **fork.** An instrument of steel, with two prongs, which when set in vibration gives out a musical sound, used for determining the pitch of the voice and of instruments.

Turca (I.) Turkish. *Alla Turca*, in the Turkish style.

Turkish music. Noisy music produced solely by instruments of percussion, such as cymbals, gongs, &c.

Turn. An ornament in music formed by taking

the adjoining notes above or below the principal note.

Tutta (I.) All; the whole. *Tutta forza*, the full power or force; *tutto arco*, the whole length of the bow.

Tutte corde (I.) A direction to play on all the strings, instead of *una corda*.

Tutti (I.) All. Every performer to take part in the execution of the passage or movement.

U.

Uguale (I.) Equal, like, similar. *Canone a tre voci uguali*, a canon for three equal voices.

Ugualmente (I.) Equally, alike, similarly.

Umfang (G.) Compass, extent; as *Umfang der Stimme*, compass of the voice.

Un } (I.) One; as *una corda*, one string; *una*
Una } *volta*, once, &c.
Uno }

Un peu plus lent (F.) A little more slowly.

Un peu retenu (F.) A little slower.

Un pochettino } (I.) A little, a very little; as
Un pochino } *un pochino piu mosso*, a very
little more lively.

Un poco (I.) A little; as *un poco allegro*, rather quick; *un poco piu*, a little more; *un poco ritenuto*, held back a little, slightly retarded.

Una corda (I.) With the soft pedal.

Unison. (1) Having the same number of vibrations; homophonous. (2) Music in octaves for mixed voices or instruments.

Unisono (I.) In unison, or in octaves.

Unitamente (I.) Together, unitedly.

Uno a uno (I.) One by one ; severally.

V.

Va (I.) Go on ; as *va crescendo*, go on increasing the power ; *va rullentando*, go on dragging the time.

Vacillando } (I.) Wavering ; uncertain as re-
Vacillante } gards the time or tone.

Vago (I.) With a vague, indefinite expression.

Valse a deux temps (F.) A form of waltz in which two steps are made to each measure of three beats.

Vamp. To improvise an accompaniment.

Viergesang (G.) Song for four parts.

Vierhandig (G.) For four hands.

Vierspiel (G.) A composition in four parts ; a quartet.

Vierstimmig (G.) For four voices or instruments, or in four parts.

Vierstuck (G.) A piece for four players ; a quartet.

Vivacemente } (I.) Lively, quickly, sprightly.
Vivace }

Vivamente (I.) } Lively, briskly.

Vivement (F.) }

Vive (F.) Brisk, quick, lively.

Vivente (I.) Animated, lively.

Vivo (I.) Alive, brisk, lively, animated.

Vocal. (1) For or by the voice ; music intended to be sung. (2) Compositions so written as to be easy and effective for the voice. (3) The "singing" quality of tone obtained from an instrument.

— **score.** A score in which the voice parts are written on separate lines.

Vocale (I.) Belonging to the voice.

Vocalisation. (1) Control of the voice and vocal sounds. (2) Method of producing and phrasing notes with the voice.

Voce (I.) The voice ; as *voce di camera*, a voice for the chamber, a voice of small quality ; *voce di gola*, a guttural or throaty voice ; *voce di petto*, the chest voice, the lower register of the voice ; *voce di teste*, the head voice, the upper range of the voice, the falsetto ; *voce sola*, the voice alone, unaccompanied.

Volkslied (G.) A popular song.

Voll (G.) Full ; as *Vollgesang*, with the full chorus ; *mit vollem Werk*, with the full power.

Vollstimmig (G.) Full-voiced, full-toned.

Vollstimmigkeit (G.) Fullness of voice.

Volonte (I.) Will, pleasure ; *a volonte*, at will.

Volta (I.) Turn, or time ; as *una volta*, once ; *due volte*, twice ; *prima volta*, first time ; *seconda volta*, second time.

Volti (I.) Turn ; as *volti subito*, turn quickly.

Voluntary. An organ solo played before, during, or after any office of the Church; hence called respectively introductory, middle, or concluding.

Vorspiel (G.) Prelude; introductory movement; overture.

Vorspieler (G.) A leader or principal performer upon any instrument.

W.

Waits or Wayghtes. (1) A species of hautboy; also the players on that instrument. (2) Musical watchmen who sounded the hours at night. (3) At the present time, bodies of nocturnal performers who sing and play in the streets for some weeks before Christmas.

Wenig (G.) Little; as *ein wenig stark*, rather loud.

Wiegenlied (G.) A lullaby; a cradle-song.

Z.

Zweifache (G.) (1) Twofold. (2) Having two ranks of organ pipes. (3) Compound intervals. (4) A dance having alternate triple and duple time. It is also called *Zweifacher*.

Zweihändig (G.) For two hands.

Zweistimmig (G.) For two voices or parts.

Zwischenspiel (G.) An interlude played between the verses of a hymn or choral.



